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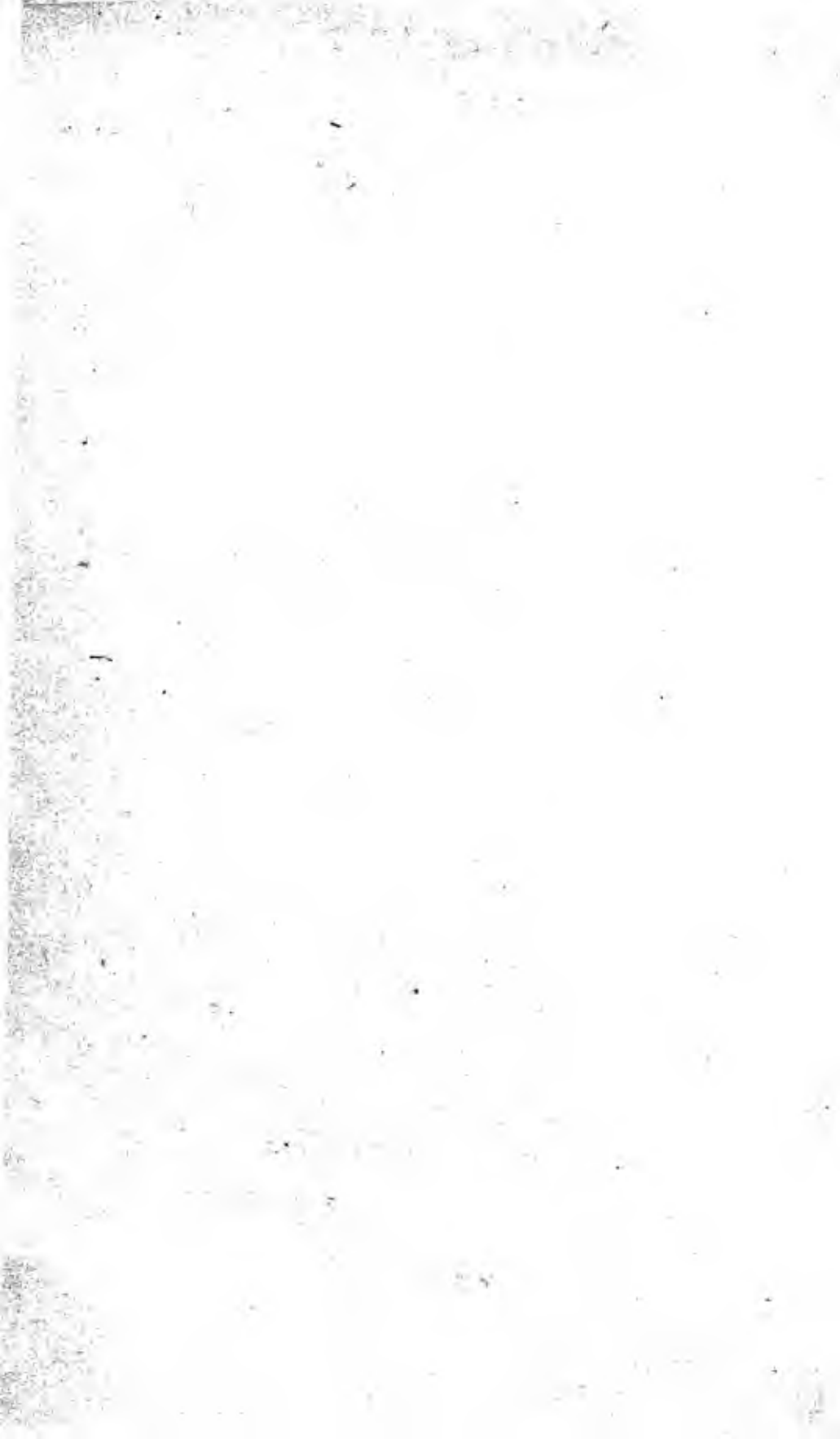
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EXTRACT

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DESCRIPTION OF RAUTASGAR



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*Extract from Martin's Eastern India Volume I.
Description of Rautasgar.*

The principal remains of antiquity in this division (Patna) is Rautasgar, which, as I have said, derives its name from the young prince Rohitaswa, the son of Harischandra, a king of the family of the sun in the most remote periods of Hindu legend. Whether or not Rohitaswa resided there, may be doubted; but his image, there can be little doubt, continued to be worshipped in the fortress until destroyed by the zeal of Aurungzeb; such, at least, is the general tradition, and all the circumstances are highly probable. I have learned nothing of the persons who held Rautasgar from the time of the son of Harischandra until the 12th century of the Christian era, when it seems to have belonged to Pratapa Dhanala, father of the last Hindu emperor; and it continued for some time subject to his descendants, as has been already explained. The usual tradition is, that it first fell under the Muhammedan yoke in the time of Sher Shah A. D., 1539. Immediately on obtaining possession, he seems to have set about strengthening the palace; but the works which he commenced were abandoned after small progress having been made; owing to his having discovered a situation which he considered more favourable, and where he erected Shergar, as already described. When Man Singha was appointed viceroy of Behar and Bengal, he selected Rautas as a place of safety for his treasures and family, and it would, from tradition appear that almost the whole buildings now on the place were erected by that powerful chief, and this is confirmed by two inscriptions in Sanskrit and Persian, on the two principal works, the palace and *Kathobya* gate. From these it would appear that these works were finished in the year 1654 (A. D., 1597), that is, in 10 years after he procured the government. After his death, the fortress was annexed to the office of Vazir of the empire, by whom the governors were appointed. In 1644 (A. D.), when Shah Jehan rebelled against his father, the governor received the family of the prince, and protected them until pardon was granted.

The fort was under the authority of an officer called Kilahdar, to whom for the maintenance of the whole expense were assigned the estates (pergunahs), named Chayanpur, Shahasram, Kera, Mouggaraur, Siris, Kutumba, Dugul, Charganga, Jafila, Belouja, Vijayagar, Ekbarpur, Tilothu, and Palamu, partly in this district, partly in Ramgar, and partly in Mirzapur. These estates were managed for the Kilahdar by a Dewan, who, although a mere penman, seems to have had considerable authority in the fort, having the entire confidence of the chief. The Kilahdar had usually a guard of 400 or 500 men attached to his own person, and changed when he was removed. The regular military establishment of the garrison was under the command of an officer named Hazari, from his commanding 1000 men. The office was hereditary, and held by a family originally Rajputs, but now Muhammedans, and it was from Keramut Khan, the son of the last person who held this office, and from the agent of the last Dewan, both intelligent polite men, that I took my account. The 1,000 men under the Hazari were natives of the fortress, and their families occupied a small town near the palace. They served as artillerymen, and being inured to the climate, were the part of the garrison on whose exertions most reliance would be placed. Besides these, two Rusalahs of matchlock-men, each containing about 2000 were usually stationed in the place, and were sometimes augmented, and regularly relieved, as in the rainy season strangers suffered much from the climate. These were under their own officers, and were stationed at different parts of the extensive table land contained in the garrison.

Kasim Alli, the viceroy of Bengal and Behar, contrary to the rules of the empire, obtained this fortress from Ali Gohar. The Kilahdar was then absent, and his Dewan, Shah Mal, refused to comply with the royal order. He was, however, unable to secure the place for *Suja-Ud-dowlah*, the Vazir, to whom it of right belonged, and was put in irons by Nisar Ali, who was appointed Kilahdar. After Kasim Ali's lines at Uduyanala were forced, he became anxious for the safety of his family and treasure, and was advised to send them to Rautas. His wife, with 1700 other women and the treasure, were accordingly sent to that palace under charge of Lala Nobut Rai, who soon died; and the Kilahdar being with the viceroy, the charge was transferred to Shah Mal, the Dewan, who had previously been in irons; but he seems to have acted with honour and fidelity. When Kasim Ali was finally defeated at Vagsar (Buxar), the Dewan sent the chief wife of the

viceroy to join him, and she took with her all the gold and jewels; the silver was too heavy for carriage. Kasim Ali, who was very much irritated by some part of Suja-Ud-Dowlah's conduct immediately after the battle at Vagsar, wrote to the Dewan, recommending him to deliver up the fortress to the English; so that, some time after the battle, when Colonel Goddard arrived, no resistance was made. The Colonel assembled the garrison, offered to retain such as chose, and desired the others to return to their respective homes. The women were allowed to go where they pleased, with whatever effects they had. One of them was a European, and put herself under the protection of Mrs Goddard. Most of the others went to Moorshedabad, but their number had been much reduced by sickness. The Colonel remained in the fort for two months destroying all the military stores, and a small guard continued for about a year, when the place was totally abandoned; and all the merchants and artificers, having no further employment, retired. The place was then in perfect repair, only the womens' apartments in the palace, being unable to contain such a number as Kasim Ali sent, almost the whole building had been appropriated for their reception, and had been much disfigured by temporary walls of clay and rough stone, run up in haste, in order to procure the concealment considered necessary. These still remain, and occasion some difficulty in tracing the proper form; but, although a space of between 50 and 60 years has occasioned much ruin, the whole form of every part may still be traced, and I made a full plan of the palace (mahal), as access to such buildings, while they are occupied, cannot be procured, and as this was designed for a family of the highest distinction in the Mogul empire, and accommodated a prince, when it was at the utmost height of splendour. I now proceed to describe what remains of the fortress.

This occupies a part of the table land, about four miles from east to west, and five miles from north to south; but among the natives it is usually reckoned 28 miles round, and following the windings of the hill, it may be so. The area is very hilly, and much of the surface consists of bare rock; but there is a good deal of a fine red soil, which might be cultivated, and contains many fine trees. A little also is fit for rice, and by the Kilahdars was usually cultivated with that grain, not that any resource could ever be afforded to the garrison from the cultivation of the soil, farther than a supply of fruit, garden stuff, and of some pasture; but as usual the cultivation was carried on in

order to save the conscience of the Kilahdar, when he described the importance of his charge in the common manner of Oriental exaggeration. A deep and wide recess, called *Kariyari Kho*, separates this part of the table land, from that to the north, and a branch of this recess, named *Guluriya Kho*, separates it from the table land to the west, leaving only between its south end and the rock, that overhangs the *Són*, a rocky neck about 200 yards wide. The two sides of this neck are perpendicular, and the sides of the whole circumference are not only everywhere exceedingly steep, but in most places have in some part of their height a perpendicular rock of from 50 to 150 feet high. No less than 83 passages, besides the neck, are accessible to men. Three of these and the neck are called the four great Ghats, while 80 of more difficult access called Ghatís. Although every one of these has been more or less fortified, and some of them very strongly; yet it is evident, that such a place must have always been liable to surprise, especially with a native garrison, defective both in discipline and vigilance. *Rajaghat*, towards the south, which is the easiest ascent is a very steep and long hill; and even there it has been necessary, for a very considerable way, to ascend a perpendicular rock by means of a stair. The works even there are numerous, and strong; and, being scarcely visible from below, in all probability could have been little affected by cannon. The vulnerable part of the fortress is indeed the neck, by which it is joined to the table land; and called *Kathotiya*. So far as can be judged from what remains, it would appear, that the Hindus at the other places had trusted entirely, or in great measure, to the natural strength of the place; but across the neck a wide ditch has been dug into the solid rock, and this is said to have been done by the Hindus. According to tradition it was intended to have made this ditch very deep, even to the level of the plain; but when a little had been dug, blood issued from a stone, and work was abandoned. The work has indeed every appearance of unfinished rudeness, and the stone from whence the blood came, is as usual shown, and was an object of worship, so long as the Hindus held the palace. The neighbouring peasants still occasionally bestow on it a little red lead, and consider it as the power protecting Rautas. On the east side of this ditch Man Singha erected most stupendous works, which, when viewed from the west, appear very magnificent, and I think exceed any castle that I have seen. Two fine gates, one about 30 yards within the other, defend the north side of the neck, which is below the level, and attached to each are

many winding passages, bulwarks, and half-moons, while both they and the ditch are commanded by a double line of square bulwarks, half-moons, and curtains, with fine battlements, which rise along a low hill that occupies the south side of the neck, and tower 60 or 70 feet above the ditch and recesses, for about 400 yards in extent. A near view is not at all favourable. The access to the different works, and the communications between them are exceedingly difficult. The walls are not thick, and the masonry has all the defects of the buildings at Sabasram. Although it is said, that there was in the fortress a great many guns, it does not appear to me that these works were fitted for receiving them. The embrasures seem to have been fitted for arrows or musketry, although there are a few holes, perhaps a foot square, through which small cannon may have been thrust. These works were still less calculated to resist the attack of modern warfare. They are completely commanded by a rising ground within 200 yards to the west, a few guns placed on which would no doubt knock down the lofty works, and fill the ditch. In the time of Man Singha we may therefore safely infer, that cannon were little used in sieges, whatever the flattery of Abul Fazil may assert. At the east end of the same neck is another line of works, called the *Lal Darwajah* or red gate, from the colour of some of the stones with which it is built. The works there are comparatively trifling. I need not describe the other fortifications, all of which are inferior to these at Kathotiya; and any one of them being carried would render the others of no use, for there is no citadel. The works, which Sher Shah commenced, seem indeed to have been intended for such, and would have occupied a square space along the south side of the hill, including most of the places in which water is found, so that had an enemy carried the ascent, he would not have been able to besiege the citadel from a want of drink. The south face of this citadel would have been defended by the natural precipices of the rock towards the *Sôn*. Some progress had been made on the ramparts facing the east and north, but that towards the west had not been commenced, when the work was abandoned. The only part finished is a tomb for the superintendent (Darogah) of the works, who is said to have been an Abyssinian slave, but he probably continued governor of the place long after the works were relinquished, and is said to have founded a school (*Madriṣṣa*), some remains of which, and a small mosque are shown. His tomb much resembles that of Sher Shah's father, but is much smaller. It is still very entire. None of the works

make any show from below, nor would any one in passing, imagine that such a barren dismal rock was either a fortress, or contained so many great buildings.

I now proceed to describe the works that were defended by these fortifications:—Very little indeed remains that can be attributed to the Hindus. Near the palace are three old tanks called after Ben Raja, Gour Raja, and Chandrabhan. Many think that these were three persons of the same family, by caste Brahmans (probably of the military kind), and that it was from Chandrabhan that Sher Shah took the place. This is by no means confirmed by the inscription at Bandughat; but it is perhaps not altogether invalidated by that monument, for the 345 years intervening between the death of Jaya Chandra and the capture of Rautasgar by Sher Shah, will not only admit of the 12 governors mentioned in the inscriptions, but of these three Brahmans. The silence, however, of the inscription concerning these persons, while it goes on to mention the tributaries who held the country after the conquest, is a strong circumstance against the truth of this tradition; and if any such persons as Ben, Gaur and Chandrabhan existed, which from the circumstance of the tanks is not improbable, they may have held Rautas before Pratapa Dhanala; and, in fact, the Belaunja Raja, who pretends to be this person's descendant alleges, that he was the great great grandson of Chandrabhan. This genealogy is however liable to numerous objections, as will be afterwards mentioned.

At the south-east corner of the table land is an old temple called the seat (Chauri) of Rohitaswa, where it is said that an image of that prince continued to be worshipped, until the time of Aurungzeb. It is situated on a small but steep peak, which commands an extensive, magnificent and varied prospect, far over the country beyond the *Són*. To the summit is an ascent by 84 steps, about eight inches high, 10 inches wide, and 10 feet long, which is by far superior to any other stair in the place. The steps are still quite entire, nor does it appear to me that they can be older than the time of Man Singha; but the temple is evidently much older. The lower part of the Shrine is still standing, and the arch by which it is covered is still entire; but the pyramid by which the arch was surmounted, and the porch, have fallen. The image, as I have said, was removed by Aurungzeb, but the door contains some figures. The orthodoxy of its founder is denoted by a Ganesa on the middle of the lintel, above it are four animals so rudely carved, that it is impossible to say, with certainty, to what class even

they belong. They have however some resemblance to what is usually called the Hangsa or goose of Brahma (Anas Casarca). On each side at the bottom, is a man in the act of drawing a sword. From all the circumstances we may probably refer this temple to the time of the three Rajas, who dug the tanks, and who probably lived in the 10th or 11th century. Behind the temple is a small mosque, built, according to tradition, by Aurungzeb, when his zeal triumphed over the worship of Rohitaswa. At the bottom of the stair is a small but very handsome temple, universally attributed to Man Singha, and nearly in the same state of decay with the stair. The image from this also was removed by Aurungzeb, when he purged the place of idolatry. Near this is a large heap of stones, perhaps, 20 feet high, which has lost all symmetry of form, but may have been a column like that on Giriya, which is called the seat of Jarasandha. If any thing about the place can be referred to the remote times of Rohitaswa, it is this heap, and may have been erected in the front of a temple more ancient than that which now exists, just as the pillar at Giriya has been placed before the temple now in ruin.

Within the gate at Rajaghat has been a very considerable building, with many apartments and accommodations for a family of women. This is said to have been the proper house of the Kilahdar or governor, but was only occupied by him when a family of high distinction resided in the place. In common he occupied some of the apartments in that large pile. Between these two buildings was the principal market place, a street built of stone huts. In this are two temples attributed to Man Singha, and one of them is exceedingly neat and handsome: of this a drawing has been published by Mr. Daniel. It is covered by a dome in the same style with that of the Visum-pad, and in lightness surpasses all Hindu works that I have seen; the image has been removed. The other is small and has evidently been dedicated to some Avatar of the Jains to which sect Man Singh probably belonged, which may explain the reason why the accounts of the Hindus in the Avin Akbari have been derived from these heretics. I shall finish this long account by describing the palace and to render my meaning intelligible, shall refer to the plans and elevations.

The palace which is called *Mahal Suray*, extends for the greatest length north and south, and the principal front is towards the west. Although superior to the others, it is quite irregular, and is entirely destitute of either taste or grandeur, being a plain wall of the bad masonry usual among the natives.

in general of no great elevation, and having only one door and a few pitiful windows scattered at great and irregular distances. The door is the most ornamented part, and is a large Gothic arch, having on each side a rude figure of an elephant from whence it is called the *Hatiya Pul*. Within is another arch of the same dimensions, which leads into a guard-room (A) one of the most elegant parts of the whole building. Two sides (2, 2) are surrounded by a stone platform for the guards, in place of the benches usual in our guard-rooms while in three of the corners, behind the buttresses (1, 1, 1, 1) which support the roof, are a kind of room like recesses (3, 3, 3,) probably for the higher ranks of the guard. The room (4), in the fourth corner is larger than the others, has no air but by a very small door, and resembles strongly a dungeon. The roof of the guard room is plastered in the alcove form with many small compartments, somewhat like those in the stone roofs of our cathedrals, but intended merely for ornament, and consisting entirely of plaster, the roof being supported by beams and flags of stone, passing horizontally from wall to wall. The arches, which in some places pass under them are so rude as scarcely to be able to support their own weight. The roof is divided into four great compartments, one in the centre, one in front, one towards the north and the fourth towards the south. The only passage into the interior is by this last, through a high double arched gateway (5) which leads into an open area (B) or *chauk*. On the west side of this is a gallery (1) open in front and terraced above. The pillars in front are square and the cornice as usual, consists of sloping flags, supported by brackets. The door (3) leads into a small outwork (4) which commands the gate. The door (2) leads into the area of another court (c), which is only distinguished from the former by being elevated a few steps. This open gallery was intended for the accommodation of persons who came on business, and who approached to the presence of the *Kilahdar* or chief person in the place, by the door (2) the great man sitting in his office which occupied the centre, of the inner area (c). No person durst proceed straight up in front.

This building for the transaction of business is perhaps the most regular part of the whole palace, and that in the best taste. It is called the *Baradwari* or 12 gates, and communicates its name to the square (B) in its front. An elevation of the northern face has therefore been given in the drawing. It has in front an open hall (c) supported by four double columns and two double pilasters with the usual cornice; over this are

five small windows, and above them a kind of pediment in which there is a window, before which there is a balcony four or five feet square, which is covered by a dome supported on four pillars. On each side of the colonnade is a small plain door, and above each a similar balcony rather below the level of the windows above the colonnade. The hall within the colonnade (1) was occupied by the clerks, while those who came for admission having sneaked from the corner door, stood with joined hands on the threshold, until one of these clerks was pleased to communicate his business to the Governor, who sat in a hall behind (2), and issued his orders through the clerk. The two halls communicated by five doors of a proper size, so that a man can pass through without stooping, but which would not admit a waggon. In general, however, it must be observed that in native buildings no medium is observed in the size of the doors. They are either monstrous gates, or mere creeping holes. Above each door is a small arched window, but except that in the centre these do not penetrate into the inner hall. At each end of the outer hall is a small square room with four doors (3, 3,). The roofs of these three rooms in front are flat and are supported by stone beams covered with flags. The end rooms are very low, but the central hall is of a good height, rather more than its breadth. The great hall behind (2,) is a fine room with an alcove roof divided into three compartments; that in the centre high and round, those at the ends low and semicircular. At the back it has one door with a window over it, the door leading into the area; and at each end it has the same. These doors at the end of the hall lead into two low square rooms (4, 4,) which are open in front and supported by a double row of small square columns. At the east and west ends of the building, near the front corner a stair (5, 5,) leads up to a small door and passes up from thence through the thickness of the wall being as usual here, narrow, dark and steep. After ascending a short flight a door leads into a small chamber (see additional plan (6, 6) over these on the ground floor (3, 3,) with an alcove roof and two alcove recesses. There is a window in front with a balcony as described, when speaking of the external appearance of the building. In the recess towards the front hall (1) are two windows, one opening into that and the other into a vault above it. The other recess, leads into a narrow passage (7, 7, 7,) through the wall between the halls 1 and 2 and above the doors by which these communicate, and has a view into both by the windows which I have mentioned as being above the doors. This passage called a

Shah Nushin is about two feet wide and forms a communication between the upper part of the two ends of the building, the central hall No. 2 occupying the whole height. From the narrow passage at each end is a door of communication with a small handsome room (Nos. 8, 8) over these marked (Nos. 4, 4). These rooms have a coach roof and open in front with three arches supported on short pillars. Each has a window in the end opposite to the door, and another which looks into the great hall (2) below.

The same stairs by another very bad flight lead up to the flat roof of the building (see additional plan) surrounded as usual by a heavy parapet wall about 6 feet high, part of which in front is raised into the pediment; and you enter by a small gallery (9) supported by four pillars into the balcony or *Gunbji* (10) described as in front of the pediment. On either side of the gallery a stair (11, 11) still more execrable than the others leads down into a very low roofed vault (see additional plan 12) which is above the front hall (1), is lighted by the five small windows in front of the building and is divided by the four Gothic arches into five compartments. This served as a treasury. Behind the extreme compartment at each end, there runs south into the thickness of the wall an arched gallery (13, 13) about 3 feet wide and reaching to the back part of the building, but without any opening, except the small door by which it communicates with the vault. These galleries held the money while the vault in front was the office of the accountants etc. The vault at each end looks down into the small chamber (6) by the small window mentioned when describing it. To return to the roof; at each end towards the north front is a small dome (14, 14) supported by eight pillars, forming a cupola, or what the natives call a *Gunbji*. Were it not for the monstrous parapet wall these would have a very good effect as such cupolas are the only light or showy parts of Hindustani buildings; but from below no part of them can be seen except the very summit of the domes (15, 16). Sixteen are elevations (*chauvutaras*) on the terrace, on which the people sat to enjoy the cool of the evening. The five windows behind these in the parapet wall gave a view of the country; and it would seem, that in fair weather the evenings and nights were usually passed on the roofs, on which account these are always surrounded by walls or screens.

There is nothing else remarkable in this court (C) except that it had to the east a lower area (D) distinguished from it only by being on a level with B, and having in its centre a

small tank. * These two areas B and D served as parades for the guards, when they assembled to be viewed by the governor seated in the Baradwari. In the area B is a small door (No. 4) with a window over it. The door leads into a den under a stair, and the window into the stair itself.

The small court E is called *Roshun Shuredka Chauk*, from its containing the tomb of a martyr (No. 1) named Roshun. The west end of this court is chiefly occupied by a gallery (No. 2) open in front. This was intended for persons in waiting. The door (No. 3) leads into the gallery, and is merely meant for uniformity (No. 4) leads to an execrable stair, which is long, dark, narrow and steep, and which in its course has been defended by two doors. Ascending this stair, we come to a narrow landing place having a door to the right, and another in front. It brings us into some apartments above the main guard (A) as may be seen in the plan of the upper story of the building, and terminates in a small closet (1) with a door to the south (2) from which there was access to the roof of the gallery (1) in the area (B) which has on both sides a low parapet.

Another door (3) leads into the corner of an open terrace (4, 4, 4) surrounded by a high parapet wall. Another more elevated terrace (5, 5, 5, 5) about four feet high, projects from the west wall of this area and occupies most of its space. On the centre of this elevated terrace is another octagonal one (6) still higher and probably intended as the evening place of recreation for the chief officer of the guard. In the western wall of this area are two doors leading into two small chambers (8, 8) in front of the gate where each has a balcony (9, 9) covered as usual with a cupola; and between, there is another small chamber (10) with which both communicate, and in front of which is a small window (11) immediately above the point of the arch of the outer gate. The northernmost of these three small chambers communicates by a door (12) with the interior of the palace to which I shall afterwards return. On the south side of the area is a stair (13) open above and leading to the roof of the small chambers, a terrace, surrounded by a parapet, and having in front two small cupolas in which the low minarets of the gate (14, 14) terminate. It seems to have been afterwards discovered that this terrace commands a view of the women's apartments and a rude high wall appears to have been built above the original parapet, and this was covered with a pent roof, which must have disfigured the gate, the only external part of the building in the least handsome. These additional works

have in a great measure fallen.

The area F was the abode of the eunuchs. The chamber No 1 is handsome with a coach roof and has in front and at one end two fine open galleries (2, 3) behind the latter of which are a chamber and closet (4, 4). The chamber No. 5 has a plain coach roof: No. 6 is handsome, having an alcove roof divided into many compartments, and a large arched gate, and two small windows towards the area. At its west end is a small door leading into a hovel (7) under a stair which enters however from the area. This stair (8) is perhaps the best in the building being four feet wide, and the steps tolerably easy; it leads up to an area above the chamber No. 6 which is surrounded by a very high parapet wall (see Plan of the upper story No. 15). On the east side of this area is a small neat chamber (No. 16) above No. 5; it has an alcove roof in compartments, and two windows, one of which looks into the women's apartments, the other into the area E; this has before it a balcony and cupola as usual. This apartment is called the *Rangga mahal*, or abode of pleasure and seems to have been the sleeping room of Raja Man Singha. A stair (17) leads up to its roof, which in place of being surrounded by a parapet wall, is surrounded by a row of square pillars about four feet high, which have been united by screens of stone fretwork most of which is gone. This roof commands a full view of the women's apartments, and was probably a place where the chief might sit concealed to watch their conduct. To return to the lower apartments, at the west end of the area F in front is an open gallery (10) supported by four columns and two pilasters with a sloping cornice as usual. The roof is supported by six great arches which divide it into seven narrow compartments again arched. At each end a wide arch conducted into two chambers (11) and (12). Behind this gallery and lighted from it by a wide door and two windows, is an ugly hall with an arched roof (9) and having at each end a small door, communicating with two dismal dens (13 and 14) which communicate also with the rooms (11 and 12) that are before them. Beyond this are three retiring closets, one with the other (15, 16 and 17). They have no light but from the outer door of 17 and no covered communication with any other part of the building. It may indeed be observed, that in the whole palace there was scarcely any covered communications from one set of apartments to another; and that very often indeed there was no going from one room to another in the same set without being exposed to all the inclemency of a burning sun, or to the torrents of rain which pour down in such a climate. Above

these apartments is a large terrace, as will be seen in the plan of the upper story (18). This area is surrounded by high parapet walls which totally exclude a view of the women's apartments, so that the male attendants of the Raja, or his friends might be admitted to his principal place of residence (28) through the apartments above the main guard (A). In the west side of this parapet are three small windows looking out to the court in front of the castle. North from these is a handsome room (19) with a door to the south and another to the east, while on the west there is a window with a balcony covered as usual, but larger than common, as it is covered by three cupolas. The roof of this chamber has been composed of flags joined in a bad manner; and some of them therefore have given way. A narrow hanging stair (No. 20) led up to the roof; but some of the steps have given way, and it is no longer practicable. This and the other hanging stairs in the building, although they at first sight resemble those so called in Europe, are of a very different and rude structure. One step is no support to the others; each is upheld entirely by the end built into the wall; and although the projecting part never exceeds two feet in length many have given way. At the north end of this area a short open stair (No. 21) leads to a small area (22) on the west end of which are two retiring closets (23, 23 above Nos. 15 and 16) and each has in front an open area (24, 24).

Returning again to the area F. on the ground, we find a chamber (18) which was the station of a guard of eunuchs, and it forms the chief entry into the women's apartments and also into the area H, the more peculiar residence of the Raja or prince.

The area G. was probably the place where women waited in the open galleries 1 and 3 for admission into the eunuch's lodgings either to sell commodities or to be carried into the inner apartments. The passage from without was through the alley R. and the door 1 in the court M. The guard room 2 was the entry into the interior. The area K. is surrounded on three sides by buildings, and was probably kitchens for the ladies.

The open space M, to which no buildings are immediately attached, seems to have formed a general route of communication, and had in it a small tank (2), to which all the domestics might resort. The apartments round the area N. L appear to have belonged to the male domestics of the Raja, and the stair leads up to the terrace by which they are covered and from thence into a chamber, which has been above No. 1 in the

area K; but the roofs of both upper and lower chambers have fallen, and I know not whether or not the communication went further. These terraces overlook all the area of the bath; N. and the space M. into which, therefore the ladies never came. The baths in the area N. consist of an antechamber (1) a cold (No. 2) and a hot bath (No. 3) with boilers (4) heated from without and a retiring closet, (6) with a passage (5) opening both to the antechamber, and to the open space M. The baths both hot and cold, have been dug up in search of treasure. They are lighted from above by a small circular opening in the summit of the dome, by which each is covered. From the area of the baths N. into the area O, are two doors for the sake of symmetry for one would have answered every purpose equally well as will be seen by the plan.

In the centre of the area O, has been a small reservoir of water. The apartments here seem to have been intended as a place of repose after bathing. A stair leads to the roof of the buildings which as usual is terraced.

The small area (S) at its north end has had some buildings (1) between it and the area (1) the use of which, as they are very ruinous, is not very clear; but in the central projection (2) there is a niche, above which is an opening about 6 inches high and three feet long. Terminating in this, I observe three water pipes, and it probably formed an artificial cascade, as in the area there is a stone basin evidently intended to receive the water. The use of the niche over which the water fell was probably in order to contain a light to illuminate the cascade when it ran in the dark.

The area S. communicates by an open stair (3) with the large terrace T on which a building called the *Palace of Flowers* (*Phul Mahal*), is situated, and which forms also a part of the buildings which surround the area I. Under the side of this terrace, which fronts the area S are six small recesses. Under its end, which faces it area D is a kind of cellar No. 1 with one door. Finally, under its side towards the area I is a long gallery (No. 2) supported by square buttresses and behind this gallery is another cellar (No. 3) with two doors. The building called the *Phul Mahal* or *Palace of Flowers* as will appear from the separate plan occupies the whole terrace T contiguous to the area D and B from which its outer wall rises perpendicularly; but along the area S there is a walk (1) about 4 feet wide, and towards the area I there is an open terrace (2) as far back as the gallery and cellar. An open stair leads up to this at the west end of the area E. The building consists of a central hall

(3) with three small doors towards each side, and another at each end. A man can not pass any of them without stooping. The end doors open outwardly into wide arches (4, 4). In the centre of this hall has been a cistern and jet destroyed in making accomodation for the family of Kasim Ali. On each side of the hall is an open gallery (5, 5) with a door in each end, like those in the ends of the central hall, terminating in wide arches (4, 4, 4, 4). On each side of the terrace (2) a stair leads up by the walls which bound the terrace. That on the east is for the sake of uniformity, and ends at a false door; that towards the west leads up by an execrable covered stair to the roof that is covered by an abominable parapet wall 7 feet high in which there are various peep-holes. Under this, all round, has been a cornice of the usual form, and had this been surmounted by a balustrade instead of the parapet wall, the whole building would have been neat. The building, however forms a good set of apartments designed for a place of cool retreat, in which surrounded by jets of water, the Raja might sit to transact business.

The chief entrance into the area I is by a guard-room (4) which has stone benches for the guards on each side of the passage and holes at one end (5, 6,) I presume for holding ammunition. Adjoining to the guard-room a stair leads up to the roof of the adjacent building: and near this is a passage into a retiring closet (8), south from this is the door of a small chamber (9) by which there is a communication with the area B. Opposite to the guard-room is an open gallery (1) for the accommodation of those in waiting. In the centre of this area I has been a reservoir and jet of water. The area P to which there is admission through two small guard houses (1, 2) according to people on the spot has been designed as a kind of theatre, or place for looking at dancers and singers; and the apartments round the area Q were intended for their accommodation to dress and refresh before they began to perform. These apartments have been placed at a distance from those of the ladies, and in the vicinity of where the Raja could go under pretence of business in order to avoid the offence which the ladies might take at his frequenting such company. See addition No. 4.

Returning to the area H, which was the principal seat of the chief's grandeur and more legitimate pleasures, we find on the ground floor some large apartments. No. 1 has a large arched gate in the centre, on each side of that a large window, and beyond each of these a small door. Its roof is low, and

supported by six Gothic arches, dividing it into five compartments each of which has a partition or coach roof. Behind this is No. 2, a long low roofed hall which communicates with the gallery by one wide arched door and two windows; but is not so long as the gallery, a stair which leads to the upper story being taken from the S. end. Behind, it communicates by one small door with a long dark cellar No. 3 which at its south end, under the stair has a recess. In the north end of the hall is a small door leading into a small arched room (5) behind, which is a dark cellar (4) the door of which is not above 2 feet high. Opposite to that door the chamber No. 5 communicates with a suite of three rooms (6, 7, 8) of which that in the centre is very handsome. It is supposed, and highly probable, that the lower apartments of this area were the wardrobe and depositories of other valuable effects. At the end of this suite is a chamber (No. 9) which completes the north side of the area and formed the chief passage with two very wide Gothic arches into the ladies' garden, which was separated from the east side of this area by a wall surmounted by a balustrade.

The stair (10) which conducts from these lower apartments to the second story is exceedingly bad, and an irregular and dangerous landing place at its top (see plan of the upper story No. 25) has two doors, one to the right and the other to the left. The latter forms the communication with the upper parts of the buildings at the west side of the area F; that to the right leads into the end of a very fine open gallery (No. 26) with a flat roof supported on each side by four massive buttresses, and four semicircular arches with fine cornices, so as to have a grand solid appearance, although rather heavy. At the north end, opposite to the door of entry, is a recess with an alcove roof in a very good style.

Behind this gallery is a very fine hall (28), called the Emperor's Throne (*Takht Padshahi*) in the same style; but it has an alcoved recess at both ends. It communicates with the gallery by a grand door and two very large windows, which have been screened by fret-work in stone. This differs a good deal from the windows of our cathedrals, and does not equal their appearance, although it has a very fine effect. It is intended to conceal from full view, without excluding the air. In the back wall of this hall are two small windows towards the western face of the castle and each has had a covered balcony; but these windows are not regular, the one being towards the south end of the hall, and the other being

within the northern recess, from which also there was a window that looked into a small chamber (29) at its north end, through which there was a passage to the terrace on the roof of the ladies' apartments. The Raja, therefore, even sitting in state, had an opportunity of seeing what was going forward in that quarter. The style of architecture in this hall, and the gallery before it, will be understood from the elevations accompanying the plans.

Before the gallery is an area (No. 27), open above, but shut in towards the area H, by a high parapet wall, so as totally to exclude a view of the ladies. At its north end is a door by which turning towards the left there is the passage to the small chamber (29) above mentioned, through which was the entrance into the terraced roof of the ladies' apartments; and by the right was an open passage along the roofs (30) of chambers. 7, 8, and 9 on the ground floor.

At the south end of the terrace No. 27 is a stair partly open partly covered. Although tolerably light and rather wide being from three to four feet, this stair is exceedingly steep. It leads to the roof of the great hall and gallery (No. 26, 28) which is surrounded by a wall and balustrade, and to some buildings forming the third story of this part of the building, of which a separate plan is given. In the north parapet, towards the west end is a small cupola leading to a window and covered balcony (No. 1) overlooking the terrace on the roof of the ladies' apartments. At the south west corner is a handsome square room (2) supported by four Gothic arches; behind the southern, of which is a semicircular recess. This room has one door and two very small windows. At the south east corner of this terrace is another stair (3) partly covered and partly open which leads to the fourth story of this part of the building, on the roof of the chamber in the third story just now described. Of this fourth story also a separate plan is given. The small chamber (1) is open towards the north where it is supported by four slender columns. The area on the terrace in front of this chamber has been surrounded by stone pillars between which there were screens to conceal the ladies, who might occasionally be admitted. A very narrow passage leads from this small apartment along the stair to a cupola (No. 2) supported by four pillars which commands a most magnificent view, having not only the whole country, but almost every area of the castle perfectly exposed. This is the highest pinnacle of the building and has a showy light appearance.

I now proceed to the flower-garden (*Phulwari*), as it is called by the Hindus or (*Khana Bagh*) house garden as it is called by the Persians, which is in fact the abode of the ladies or Zenana as we call it, from the Persian Zenana Mahal (women's apartments), but this term appears too plain to Hindustanee jealousy which chooses to exclude altogether the mention of the sex. It forms a large square from the south-west corner of which the area (H) has been taken but on every other part it is surrounded by apartments one story high, as will be seen on the plan. The most usual form of each apartment consists of a hall opening towards the garden with a wide door, and having at each end a room, which is lighted by one window, but sometimes receives no air except through the hall. There are, however, several irregularities as will be seen by the plan. It is probable, that, when not too much crowded, each lady had one of these apartments for herself and slaves. Three stair cases, as will appear by the plan (7, 22, 44) led up to the roof near the south-east, north-east and north-west corners, where there are buildings to which we shall afterwards return. There are also two private entries from the outside of the castle marked No. 11 and No. 38. The latter is guarded by two small chambers (39 and 40) which form a projection; but to my great surprise there would appear (11) to have been no precaution except a wooden door. I am inclined to suspect however, that both these passages were made by Colonel Goddard, to give access to his men, probably quartered in the flower garden, and that the passage No. 11 had been originally a stair like No. 22 and that the passage No. 38 has been like that marked No. 26, which leads into two chambers projecting in conformity with numbers 39 and 40 and which probably served as baths. The passage No. 18 led into a small area (U) surrounded by nine apartments, as will appear from the plan. Nos 7, 8, 9 seem to have been retiring closets, the others surrounding this area seem to have been the apartments of careful attendants. In the wall between 8 and 9 has been a stair leading to the terrace on the roof.

The area, called the (*Phulwari*), has probably in fact been a flower-garden, and is divided into numerous parterres by various narrow paved roads, crossing each other at right angles. The flowers of course have long ago vanished.

The chief ornament of this area is a square building called the (*Aynah Mahal*) or mirror of palaces, the residence of the chief's married wife. It is placed near the centre on a terrace (W), to which on three sides there is an ascent by a

stair leading to a cistern (1, 2, 3) in which there probably was a jet of water. On the west side were two stairs, and no cistern. The building is very clumsy. Each side in front has three doors, and some way above them a cornice in the usual form. Above the cornice is a window with a covered balcony, and the parapet is crowned with a clumsy balustrade. In other respects the whole of each front is a dead wall, varied only by six windows placed regularly indeed, but entirely unornamented, and quite pitiful in size. Within on the ground floor, which was probably the usual resort of such of the ladies, as enjoyed the wife's favour, are nine chambers, and a stair, the distribution of which will be seen from the plan. The rooms 5, 6, 7 and 8 are tolerably light, airy, and high in the roof which consists of a plain semi-circular arch. The rooms Nos. 9 and 11 are neat, being octagons with two doors and four windows, two to the outside, and two towards the rooms No. 6 and 8 and 5 and 7. The roof forms a hollow hemisphere, and is rather too lofty. Nos. 10 and 12 differ only being square, and are also very neat. The central room No. 7, were it lighter, would be also handsome; but its four doors are very low, as the stair passes over one of them. Each door has over it a window, and had that under the stair been sacrificed, the doors might have been made of a good height. The hemispherical roof, which covers the centre is supported by four Gothic arches, and within the arches at each end is a semi-circular alcove completing the roof in length.

The stair, which goes up from No. 8 is $3\frac{1}{2}$ feet wide but very steep. It leads up to the roof, or second story, the form of which will be seen by the additional plan. The terrace (31) is surrounded by a high parapet wall and balustrade in which, as I have mentioned, are four windows with four covered balconies (33, 33, 33, 33), and it surrounds an elevated terrace (32) and a small building (35) above the stair through the middle of which there is an arched passage (36). Above this a stair, exceedingly steep leads to a small platform (38) on the summit, which is covered by a cupola (39) supported on four pillars not quite so high as that above the royal throne but still commanding a most noble view both of the country and castle. At each corner, above the chambers 9, 10, 11 and 12 is a small square room (34) covered by a dome too low to have any effect from below. Each chamber has a door, and two small windows.

I now return to the buildings above the roof of the ladies apartments, which is flat. Above the doors and windows their

front towards the area was ornamented all round with a sloping cornice, above which was a low parapet wall, sufficient only to prevent those walking on the roof from falling over; but above the roof on the opposite side the outer wall of the castle rose 10 or 12 feet higher than the terrace (40) which formed their roof.

Above the stairs Nos. 44, 22, 7, are three small buildings (41), which cover the stair, and open with a door to each side from the landing place. A stair (42) leads up from the terrace to the small platform on the roof of each of these buildings on which has been constructed a small cupola or (*Gunbji*) supported by four pillars (43). On each of the three corners of the roof of the ladies' quarters, above the apartments 9, 24 and 42 is a square chamber (44), which on two sides towards the terrace has a door and window over it, and a window on each of the two sides, that look towards the country. Each of these latter windows leads to a covered balcony which of course was carefully covered by screens.

A wretched open hanging stair (46), such as before described, leads to the roof of each of these rooms, which are light and handsome, being nearly cubes. On the outside they have all round a sloping cornice surmounted by a low parapet wall, which could not conceal from view the ladies, that might ascend, and which of course they never were permitted to do, except in the dark.

Above the chambers 27 and 28 is a small area (47) open above with a retiring closet (48) behind it, but there is nothing analogous above the corresponding apartments Nos. 39 and 40.

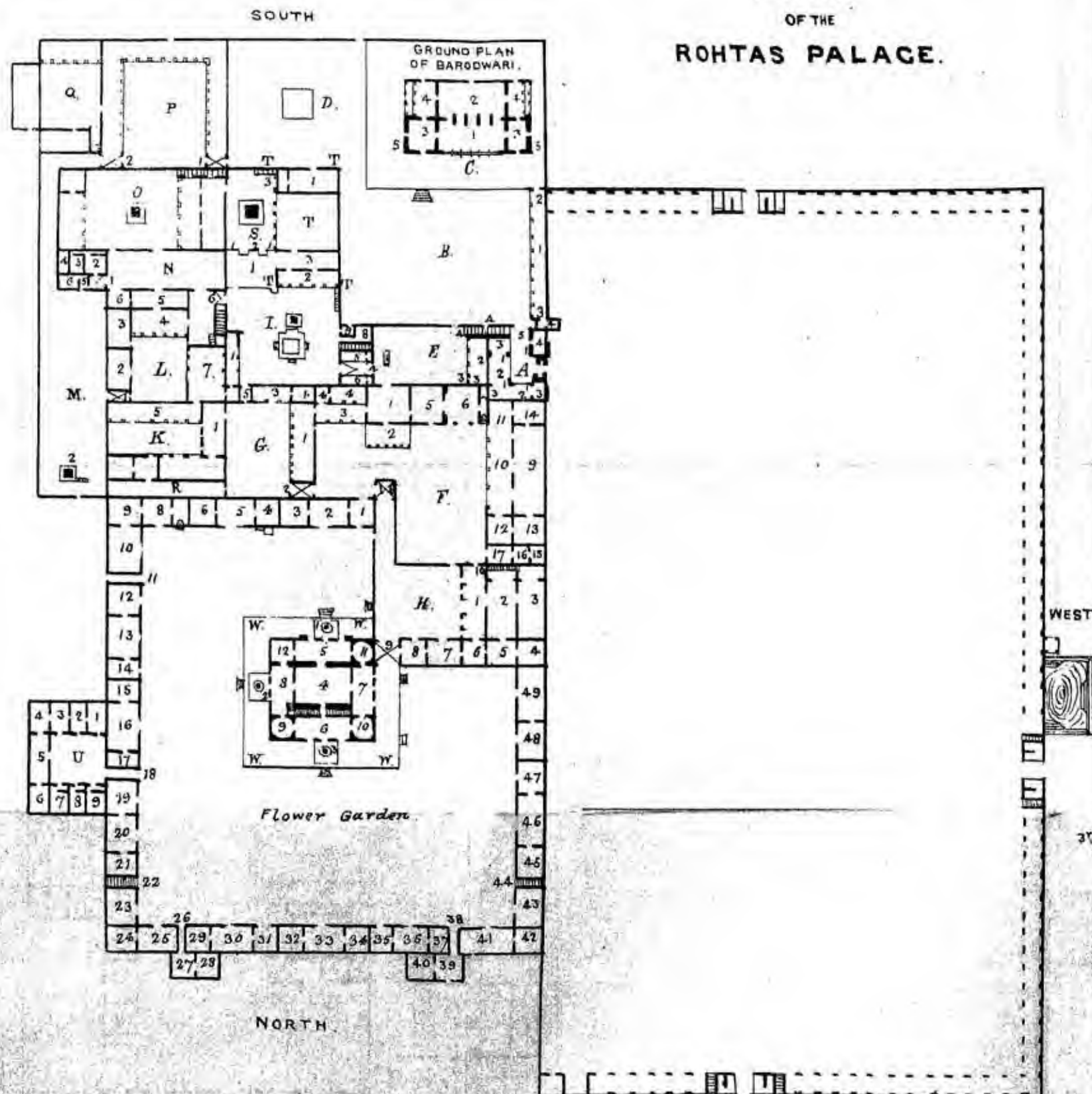
Before the west front of the castle is a large area, not however corresponding exactly with the dimensions of the front, as it does not reach to the southern end, while it passes the northern, as will appear by the plan. It has three gates towards the north, south and west, but none of them is in the centre of its respective side. That towards the west had above it a gallery for the band of music called (*Naubat*) and through this gate, came an aqueduct about four feet high, which brought water into the flower garden from a small tank at some distance west, from whence it was raised by machinery. This aqueduct cut the court into two, so that there could have been no passage for a carriage from the north to the south gate, and horses could only indeed have passed by scrambling over a steep ascent paved with stones, which was in the line of the two gates. Except at the gates the area was surrounded on every side by a high wall on the inner side of which was

erected a very narrow gallery opening towards the area by numerous arches about five feet wide with buttresses between, of about three feet. The gallery was not sub divided into rooms but served as barracks for the men immediately attached to the Governor's persons. The roof of the gallery served as a rampart, defended by the outer wall rising into a parapet capable of defence against musketry. The centre of the west face was ornamented by a cupola supported on four pillars and overlooking a small tank.

The whole walls are constructed of squared stone, built in the same irregular manner as mentioned in the account of Sasaram. The roofs consist of stone beams and flags covered with plaster. The walls in most parts have been plastered and painted with glaring colours in various rude fantastic ornaments. Man Singha aware of the people, among whom he was placed introduced nothing of the Hindu mythology into the ornaments, and the only things that could in the least affect the most scrupulous Moslem are the two elephants on the gate of the palace and a griffin on the gate at *Kathotiya*.



PLAN OF THE ROHTAS PALACE.

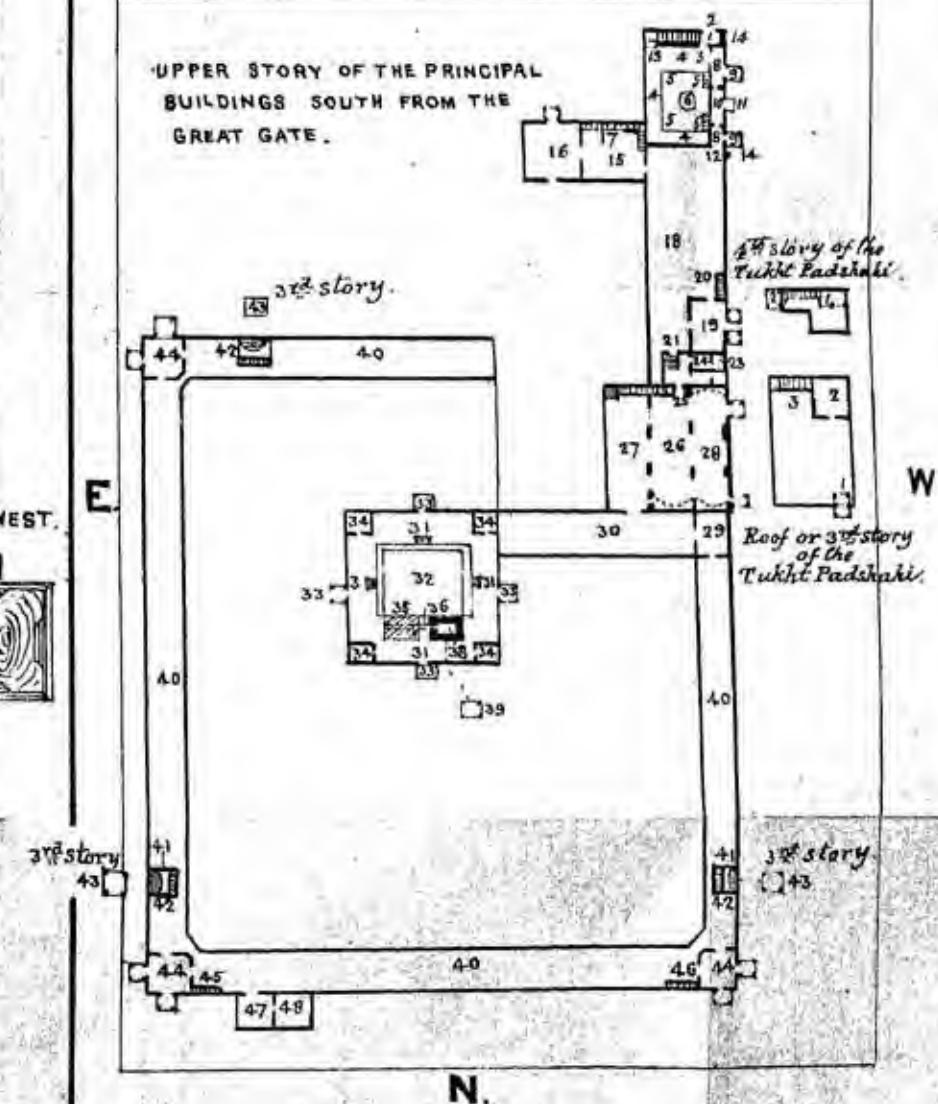


S PLANS OF THE UPPER STORIES OF BARODWARI.

PHUL MUHAL
OR
PALACE OF FLOWERS



UPPER STORY OF THE PRINCIPAL
BUILDINGS SOUTH FROM THE
GREAT GATE.



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